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Corelli, Arcangelo


[Concerti grossi, op. 6.

No. 2; arr.]

IIO. concerto grosso, op. VI

M  
210  
C67  
OP.6  
NO.2  
1920  
C.1  
MUST





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EDIZIONE RICORDI

E. R. 234.

# CORELLI

## II.<sup>o</sup> Concerto Grosso

Op. VI.

Riduzione per Pianoforte a quattro mani

( Toni )



**G. RICORDI & C.**

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E.R. 234

*II<sup>o</sup> Concerto*  
*prossimo*  
*di*  
**ARCANGELO  
CORELLI**

*Op. VI.*

*Riduzione per Pianoforte a quattro mani*

*di*  
*Alceo Toni*

EDIZIONE RICORDI



## A. CORELLI

UNIVERSITY OF TORONTO

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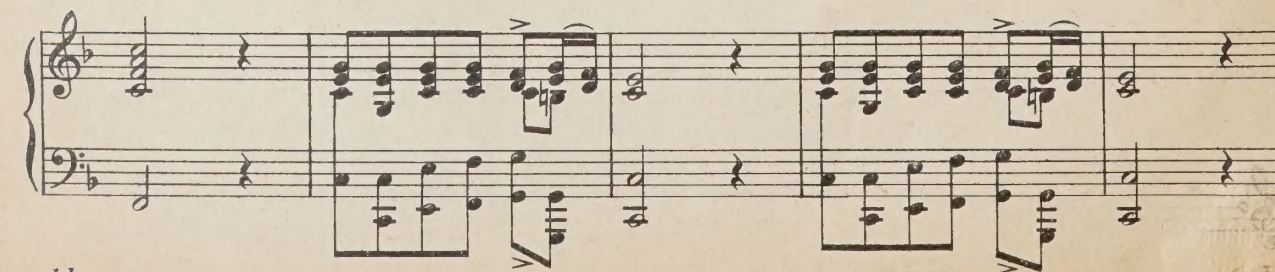
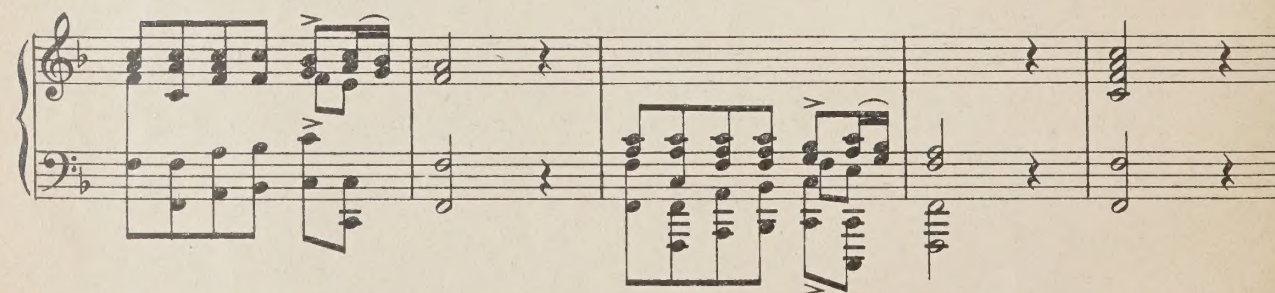
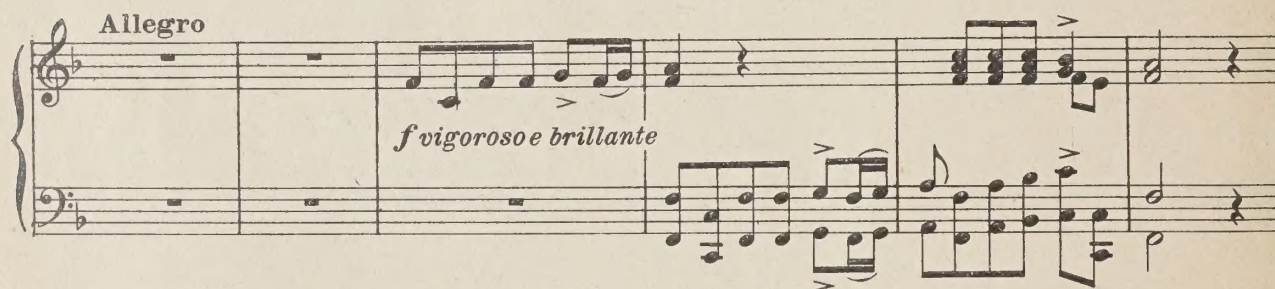
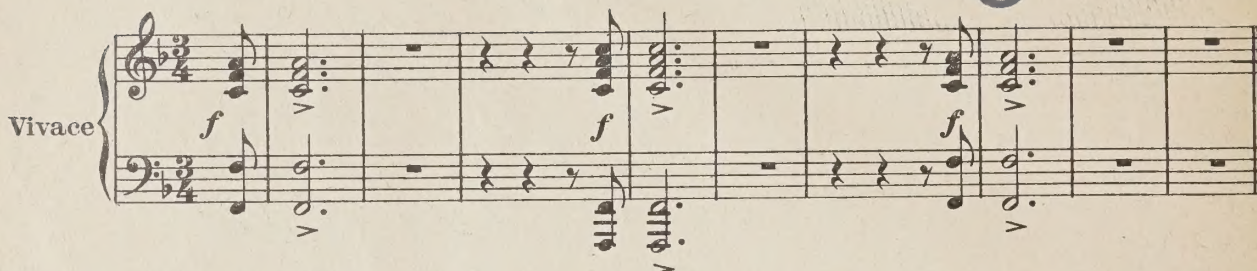
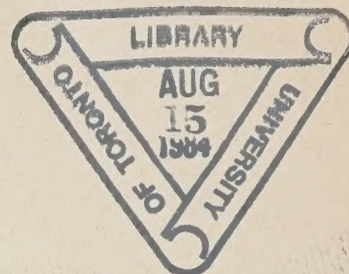
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## II. CONCERTO GROSSO

Riduzione di  
ALCEO TONIM  
210  
C67  
Op. 6  
no. 2  
1920

Op. VI.

SECONDO



dd



# A. CORELLI

3

## II. CONCERTO GROSSO

Op. VI.

Riduzione di  
ALCEO TONI

PRIMO

Vivace

Allegro

*f* vigoroso e brillante

ad



## SECONDO

*incalzando e crescendo sempre*

First system of the musical score. The right hand (treble clef) plays a series of chords and single notes, while the left hand (bass clef) plays a steady eighth-note accompaniment. The tempo is marked *incalzando e crescendo sempre*.

*con fuoco*

Second system of the musical score. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment. The tempo is marked *con fuoco*.

Adagio

Third system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Adagio*. The dynamic marking *p con molta espress.* is present.

Fourth system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *dim.* is present.

Vivace

Fifth system of the musical score. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Vivace*. The dynamic marking *f* is present.

dd



incalzando e cre-

-scendo sempre con fuoco

Adagio

con molta espress. *p*

*p*

*mf* *f*

Vivace

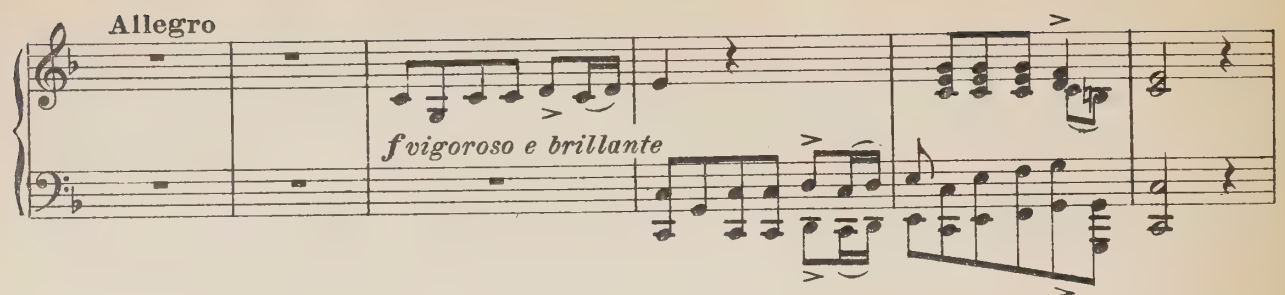
*p* *trm* *p* *trm* *trm*



## SECONDO

Allegro

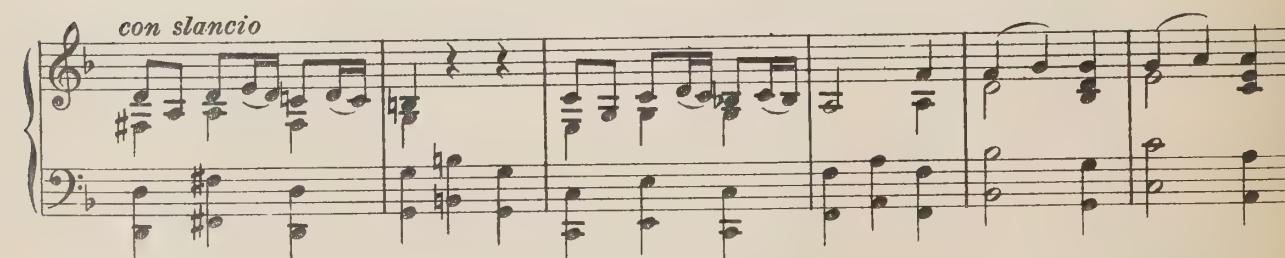
*f* *vigoroso e brillante*



*p* *f*

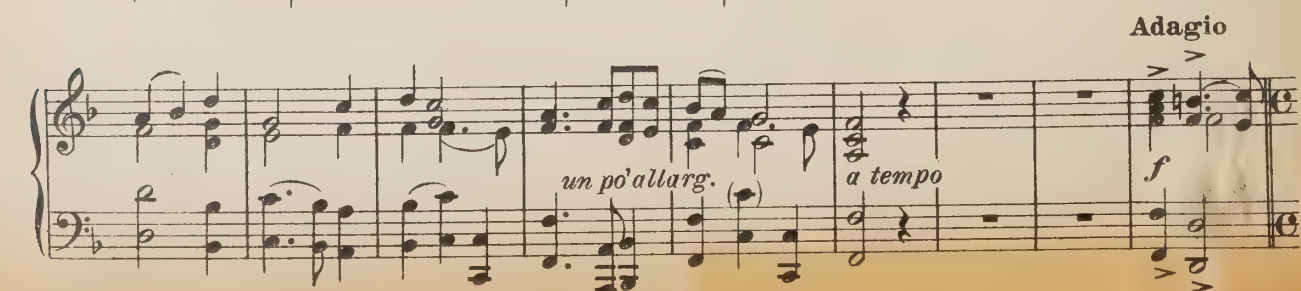


*con slancio*



Adagio

*un po' allarg.* *a tempo* *f*





## PRIMO

7

Allegro

*f* vigoroso e brillante



First system of musical notation for the 'Largo andante' section. The music is in 2/4 time with a key signature of one flat (B-flat). The upper staff begins with a half note chord (F2, Bb2) marked *m.s.* (more sostenuto) and *mf* (mezzo-forte). The lower staff has a half note chord (F2, Bb2). The system continues with various chords and melodic lines in both staves.

Second system of musical notation for the 'Largo andante' section. The upper staff features a melody with eighth notes, starting with a half note chord (F2, Bb2) marked *f* (forte). The lower staff has a bass line with eighth notes. The system concludes with a half note chord (F2, Bb2) marked *un poco allarg.* (un poco allargando).

Third system of musical notation for the 'Allegro' section. The tempo changes to Allegro. The upper staff has a half note chord (F2, Bb2) marked *f* (forte). The lower staff has a half note chord (F2, Bb2). The system continues with various chords and melodic lines in both staves.

Fourth system of musical notation for the 'Allegro' section. The upper staff has a half note chord (F2, Bb2) marked *f* (forte). The lower staff has a half note chord (F2, Bb2). The system continues with various chords and melodic lines in both staves.

Fifth system of musical notation for the 'Allegro' section. The upper staff has a half note chord (F2, Bb2) marked *mf* (mezzo-forte). The lower staff has a half note chord (F2, Bb2). The system continues with various chords and melodic lines in both staves.




PRIMO

9

**Largo andante**

*mf espress.*

*un poco*  *allarg.*

## Allegro

*f*

*ritmico ma cantato e spigliato*

*J*

*mf*



*f*

*un po' allarg. e pesante* *a tempo* *f*

*f*

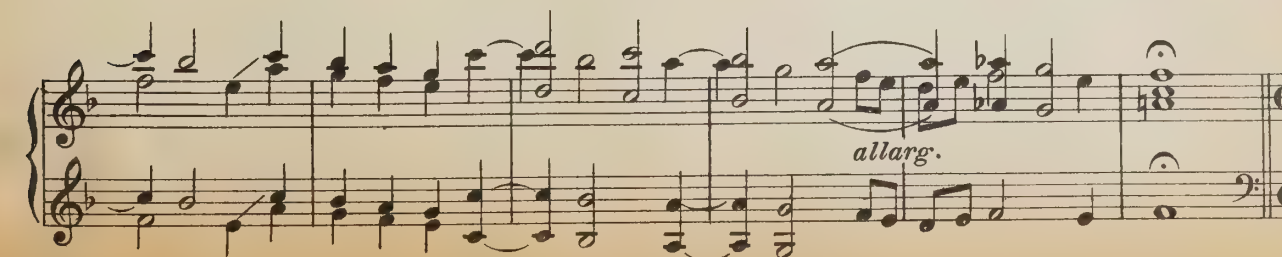
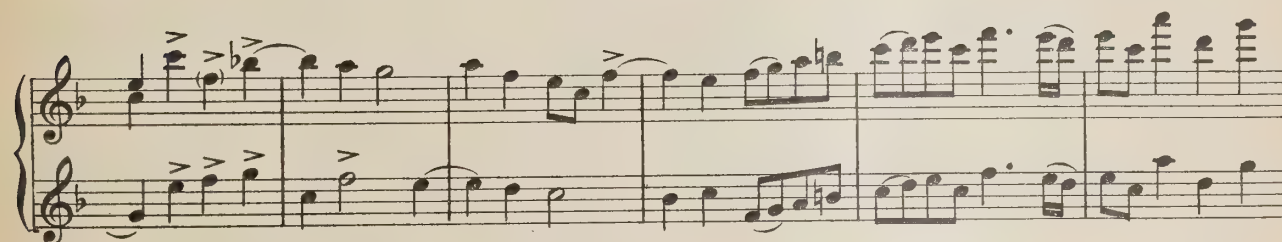
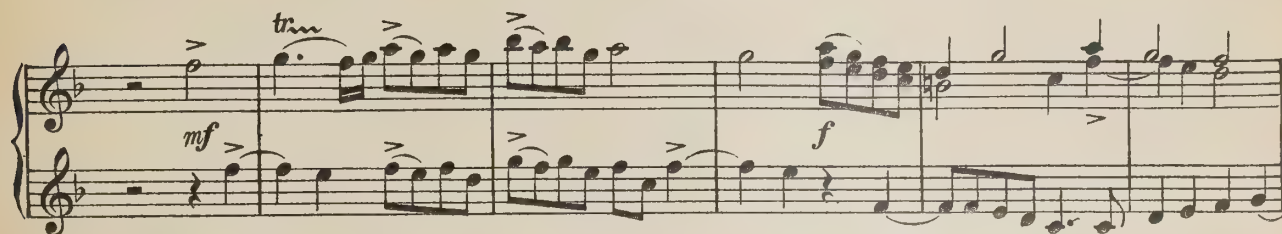
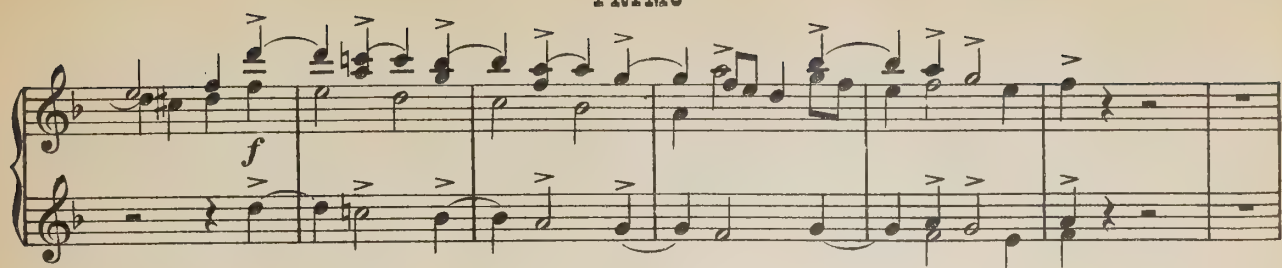
*f*

*allarg.*

dd

E.R. 234







**Grave**

First system of music for the Grave section. It features a piano introduction with a forte (f) dynamic in the bass and mezzo-forte (mf) in the treble. The tempo is marked Grave. The system concludes with an allargando (allarg.) marking.

**Andante largo**

Second system of music for the Andante largo section. It begins with a mezzo-forte (mf) dynamic. The tempo is marked Andante largo. The system includes crescendos (cresc.) and decrescendos (dim.) markings.

Third system of music for the Andante largo section. It continues the melodic and harmonic development with a crescendo (cresc.) marking and a forte (f) dynamic.

**Allegro**

*pscherzoso*

Fourth system of music for the Allegro section. The tempo is marked Allegro, and the character is marked pscherzoso (playful). The system features a variety of dynamics including piano (p), forte (f), and mezzo-forte (mf).

Fifth system of music for the Allegro section. It continues the lively character with piano (p) and forte (f) dynamics, ending with a trill (tr.) in the treble.

Sixth system of music for the Allegro section. It concludes the piece with a variety of dynamics (p, f) and an allargando (allarg.) marking.



Grave *appassionato* *allarg.* Andante largo

*mf* *mf cantabile*

The first system of the musical score is written for piano and bass. The piano part begins with a half rest, followed by a series of chords and moving lines. The bass part also starts with a half rest, then enters with a melodic line. Dynamics include *mf* and *mf cantabile*. Tempo markings include *Grave*, *appassionato*, *allarg.*, and *Andante largo*.

*cresc.* *dim.*

The second system continues the musical piece. The piano part features a series of chords and moving lines. The bass part also features a series of chords and moving lines. Dynamics include *cresc.* and *dim.*.

*cresc.* *f*

The third system continues the musical piece. The piano part features a series of chords and moving lines. The bass part also features a series of chords and moving lines. Dynamics include *cresc.* and *f*.

Allegro *p scherzoso* *f* *p* *f*

The fourth system continues the musical piece. The piano part features a series of chords and moving lines. The bass part also features a series of chords and moving lines. Dynamics include *p scherzoso*, *f*, *p*, and *f*. The tempo marking *Allegro* is present.

*p* *f* *p* *f* *p* *f*

The fifth system continues the musical piece. The piano part features a series of chords and moving lines. The bass part also features a series of chords and moving lines. Dynamics include *p*, *f*, *p*, *f*, *p*, and *f*.

8. *p* *f* *p* *f* *allarg.*

The sixth system continues the musical piece. The piano part features a series of chords and moving lines. The bass part also features a series of chords and moving lines. Dynamics include *p*, *f*, *p*, and *f*. The tempo marking *allarg.* is present. A repeat sign with a first ending bracket is shown at the end of the system.



First system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked *p* (piano). The second measure is marked *f* (forte). The third measure is marked *p* (piano). The notation includes various chords and single notes, with some notes beamed together.

Second system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked *f* (forte). The second measure is marked *p* (piano). The third measure is marked *f* (forte). The notation includes various chords and single notes, with some notes beamed together.

Third system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked *p* (piano). The second measure is marked *cresc.* (crescendo). The third measure is marked *p* (piano). The fourth measure is marked *cresc.* (crescendo). The fifth measure is marked *f* (forte). The notation includes various chords and single notes, with some notes beamed together.

Fourth system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked *un po' allarg.* (un poco allargando). The second measure is marked *a tempo*. The third measure is marked *p* (piano). The fourth measure is marked *f* (forte). The notation includes various chords and single notes, with some notes beamed together.

Fifth system of musical notation for piano. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked *p* (piano). The second measure is marked *f* (forte). The third measure is marked *pesante e allarg.* (pesante e allargando). The notation includes various chords and single notes, with some notes beamed together.

First system of musical notation. The right hand plays a series of eighth notes with accents, starting with a piano (*p*) dynamic. The left hand has rests in the first two measures, then plays a simple eighth-note accompaniment.

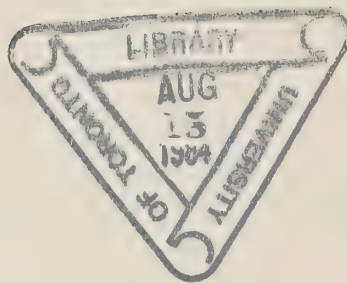
Second system of musical notation. The right hand features a first ending bracket labeled '8.' over measures 3 and 4. Dynamics include forte (*f*) and piano (*p*). The left hand provides a steady eighth-note accompaniment.

Third system of musical notation. The right hand has a first ending bracket labeled '8.' over measures 5 and 6. Dynamics include piano (*p*), crescendo (*cresc.*), and forte (*f*). The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a first ending bracket labeled '8.' over measures 7 and 8. Tempo markings include *un po' allarg.* (a little slower) and *a tempo* (return to tempo). Dynamics include piano (*p*) and forte (*f*). The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand features a first ending bracket labeled '8.' over measures 9 and 10. Dynamics include piano (*p*), forte (*f*), and a final section marked *pesante e allarg.* (heavy and slower). The left hand continues with the eighth-note accompaniment.









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